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O Doido e a Morte

ópera de câmara em um acto

Death and the Madman

chamber opera in one act

Partitura

Score

Prólogo / Prologue

Bastante animado $\text{♩} = 174$
Quite lively

The musical score is divided into four systems, each with three staves: Clarinet (cl.), Flute (fl.), and Clarinet Bass (cl.b.).

- System 1 (Measures 1-5):** Clarinet (cl.) part starts with a *pp* dynamic and changes time signatures from 6/16 to 3/8, 3/16, 6/16 + 1/8, and 6/16. Flute (fl.) and Clarinet Bass (cl.b.) parts are mostly rests.
- System 2 (Measures 6-10):** Flute (fl.) and Clarinet (cl.) parts enter. Flute (fl.) has a *p* dynamic. Clarinet (cl.) has a *p* dynamic. Clarinet Bass (cl.b.) has rests.
- System 3 (Measures 11-15):** All three parts are active. Clarinet Bass (cl.b.) has a *mf < sf* dynamic. Time signatures include 6/16, 3/8, 5/16, 3/16 + 2/8, and 6/16.
- System 4 (Measures 16-20):** Flute (fl.) and Clarinet (cl.) parts have *f* dynamics. Flute (fl.) has a *pp* dynamic. Clarinet (cl.) has a *pp* dynamic. Clarinet Bass (cl.b.) has a *f = sf* dynamic. Time signatures include 3/8, 6/16, 3/8, and 5/16.

22

fl.

cl.

cl.b.

cfg.

p ————— *mf*

27

fl.

cl.

cl.b.

cfg.

f

32

cl. *f*

cl.b. *f*

cb. *pizz.*

ffsf *f*

38

fl. *ff*

cl. *ff*

cl.b. *ff*

cfg. *ff*

cb.

sf *pp* *sf* *sf*

44

fl. *p* *mf* *pp* *ff*

cl. *mf* *pp* *ff*

cl.b. *p* *mf* *pp* *ff*

cfg. *pp* *ff*

vi. *Nirvan*

va.

vc. *pizz. sul tasto* *pp*

cb.

VIRAR

fl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

cl. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

cl.b. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

cfg. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

vi. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$
sul tasto, flautando
pp

va. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$
pp

vc. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$

cb. $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$
mf

Detailed description: This page of a musical score, numbered 51, contains staves for woodwinds and strings. The woodwind section includes flutes (fl.), clarinets (cl. and cl.b.), and a contrabassoon (cfg.), all with a common time signature of 6/16. The string section includes violin (vi.), viola (va.), violoncello (vc.), and double bass (cb.). The score is divided into five measures. The first three measures have a 6/16 time signature, while the fourth and fifth measures change to 3/8. The woodwinds play quarter notes in the first three measures and quarter rests in the last two. The strings play a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) for the woodwinds and *mf* (mezzo-forte) for the double bass. Performance instructions include *sul tasto, flautando* for the violin in the fourth measure.

fl. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$

cl. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
mp *cresc. poco a poco*

cl.b. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$

cfg. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
f

vl. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
cresc. poco a poco

va. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
cresc. poco a poco

vc. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
cresc. poco a poco

cb. $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{8}$
cresc. poco a poco

6
16
6
16

61

fl. *ff*

cl. *cresc. poco a poco*

cl.b. *f*

cfg. *cresc. poco a poco*

vl. *cresc. poco a poco*

va. *cresc. poco a poco*

vc. *cresc. poco a poco*

cb. *cresc. poco a poco*

Detailed description: This page of a musical score contains measures 61 through 65. The score is arranged in eight staves, each for a different instrument: flute (fl.), clarinet (cl.), bass clarinet (cl.b.), contrabassoon (cfg.), violin (vl.), viola (va.), cello (vc.), and double bass (cb.). The time signature alternates between 6/16 and 3/8. The flute part starts with a rest in measure 61 and then plays a series of notes, including a dynamic marking of *ff* in measure 64. The clarinet, bass clarinet, and contrabassoon parts feature a *cresc. poco a poco* instruction. The violin, viola, and cello parts also have *cresc. poco a poco* markings. The double bass part has a *f* dynamic marking in measure 62. The score includes various musical notations such as slurs, accents, and dynamic markings.

66

fl. *ff*

cl. *cresc.*

cl.b. *cresc.*

cfg. *cresc.*

vi. *cresc.*

va. *cresc.*

vc. *cresc.*

cb. *cresc.*

Detailed description: This page of a musical score covers measures 66 through 70. The woodwind section includes flute (fl.), clarinet (cl.), clarinet in bass (cl.b.), and contrabassoon (cfg.). The string section includes violin (vi.), viola (va.), and cello (vc.). The brass section includes a tuba (cb.). The flute part features a dynamic marking of *ff* (fortissimo) and accents. The woodwinds and strings are marked with *cresc.* (crescendo). The tuba part includes a *v^o* (vibrato) marking. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Ritenuito

$\text{♩} = 60$ accel.

71

fl. *f* *più f* *ff* *lunga*

cl. *ff* *ff sf* *pp* *lunga*

cl.b. *ff* *lunga*

cfg. *ff* *lunga*

No gabinete do governador civil. O Governador está a compôr.

In the governor's room. The governor is composing.

Ritenuito

$\text{♩} = 60$ accel.

vi. *ff* *lunga*

va. *ff* *lunga*

vc. *ff* *lunga*

cb. *ff* *lunga*

76 *accel. molto*

cl. *p* *mp* *f*

1ª Variação / 1st Variation

Confortável ♩ = 130

Comfortably

(falado arrastadamente, enquanto escreve)

(speaking slowly, whilst writing)

gov. *"Allegro con fuoco... ..con*
"Allegro con fuoco... ..con

va. *p*

cb. *pizz.* *sf*

6

fl. *p*

cl.b. *p*

gov. *molta espressione.*
molta espressione.

va. *p*

cb. *p*

12

fl.

cl.b.

gov.

vi.

va.

vc.

(melodramatic)
(melodramatic)

mf

"Oh, que hór - - - - - ror!
"Oh, qual' or - - - - - ror!

pp

fsf 1

pp

fsf pp

arco

pp

fsf pp

Detailed description: This page of a musical score, numbered 12, features six staves. The top staff is for flute (fl.), the second for bass clarinet (cl.b.), the third for voice (gov.), the fourth for violin (vi.), the fifth for viola (va.), and the sixth for cello (vc.). The music is in 4/8 time. The voice part includes the lyrics "Oh, que hór - - - - - ror!" and "Oh, qual' or - - - - - ror!". The score includes dynamic markings such as *pp*, *mf*, *fsf 1*, and *fsf pp*, as well as performance instructions like "(melodramatic)", "arco", and "1".

15

fl. *f*

cl.b. *mf*

gov. Oh, que hor -ror! Sin t'o
"Oh, qual' or -ror! Or il

vl. *f sf pp*

va. *f sf pp*

vc. *f sf pp*

Detailed description: This page of a musical score covers measures 15, 16, and 17. The top staff is for the flute (fl.), which plays a melodic line with accents and a dynamic marking of *f*. The second staff is for the clarinet in bass clef (cl.b.), playing a rhythmic accompaniment with a dynamic marking of *mf*. The third staff is for the soprano voice (gov.), with lyrics in French: "Oh, que hor -ror! Sin t'o" and "Oh, qual' or -ror! Or il". The bottom three staves are for the string section: violin (vl.), viola (va.), and cello (vc.), all playing chords with a dynamic marking of *f sf pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

P = 150

18 *ff* (port.) *grottesco*

gov. *so lo fu - gir me de - bai xo dos pés!" (som o mais grave possível)*
suo lo mi fug ge da sot to i piè!" (pitch as low as possible)

Animado ♩ = 152
Lively

vi. *ff* *p*

va. *ff* *p*

vc. *ff* *sf* *arco* *simile* *p*

cb. *ff*

22 (estalidos com a língua) (clicking the tongue)

fl. *pp* *p* *ff* *pp* *p*

cl. *pp* *p* *f sf* *pp* *p*

cl.b. *pp* *p* *f sf* *pp* *p*

gov. *mf*

'stou ins-pi - ra - do.
What ins-pi - ra - tion!

28

fl. *pp*

cl. *p*

cl.b. *pp*

gov.

Tu-do me sor — ri, a ma-
 Ev-ery thing is — fine in the

35

fl.

cl.

cl.b.

gov.

nhã, o céu,
~~the~~ the sky,

a mu - sa...
 the mu - ses...

Ó Nunes!
 Hey, Cooper!

va. *p* *sul ponticello*

vc. *p* *sul ponticello*

40

fl. *mp*

cl. *p*

cl.b. *p*

va.

vc.

Nunes (*entrando*): Senhor governador civil...
 Cooper: (*coming in*): Yes, governor...

46

fl.

cl.

cl.b.



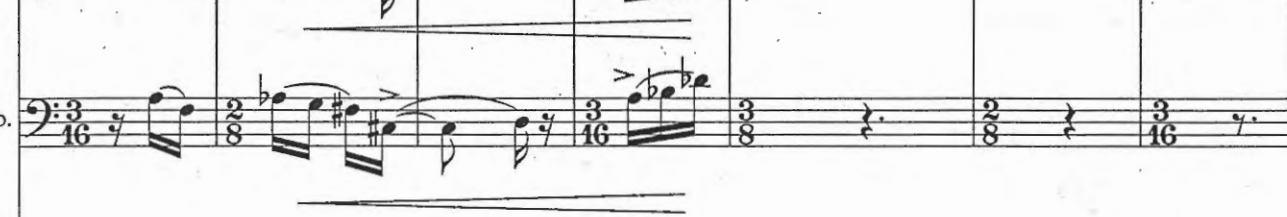
gov.

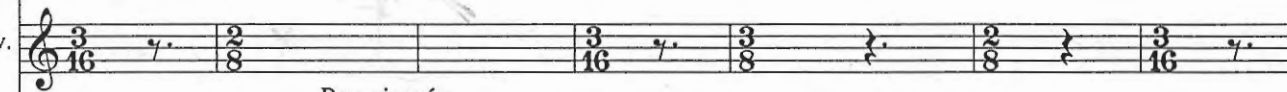
Se vier por aí alguém, não estou p'ra ninguém.
 If anyone comes, I'm not available at all.

Seja quem fôr.
 Whoever it is.

Nunes: Sim, senhor.
 Cooper: Yes, sir.

53

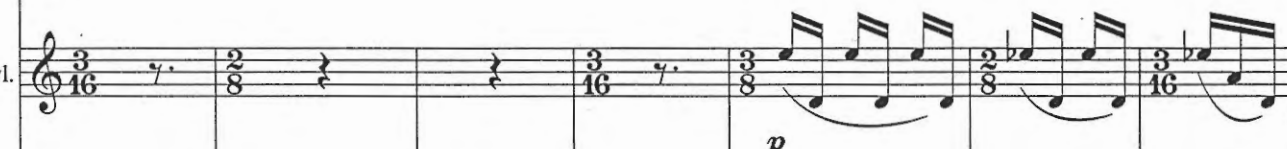
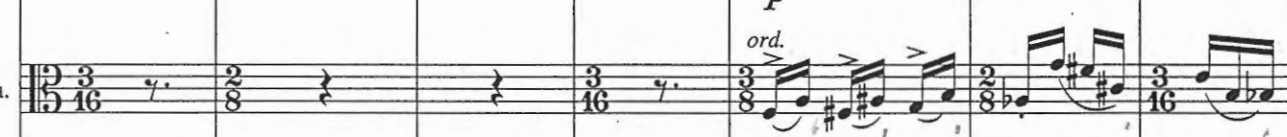
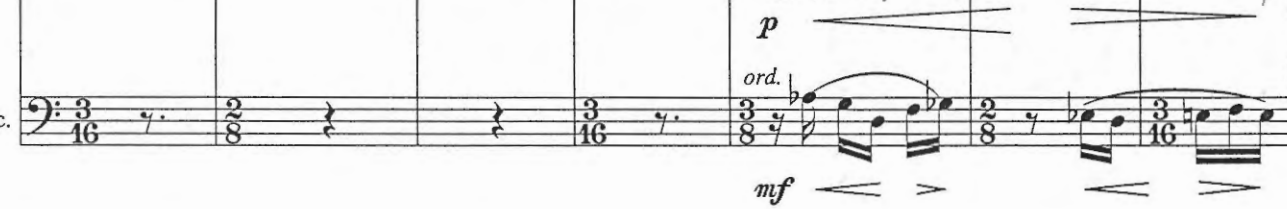
fl. 
cl. 
cl.b. 

gov. 

Para ninguém.
At all.

Nunes: Sim, senhor.

Cooper: Yes, sir.

vl. 
va. 
vc. 

60 *mf*

gov. *A - pro-vei - te - mos tão fe - li - zes*
One should make use of such a hap - py

vi.

va.

vc.

65

fl. *mf*

cl. *mf sf*

cl.b. *f sf (en dehors)*

cfg. *mf sf*

gov. *f*

dis-po-si - ções.
state of mind.

72

fl.

cl.

cl.b.

cfg.

gov.

vi.

va.

vc.

cb.

(falsete)
(falsetto) *mf* ^o

"Sa _____
"Oh, _____

ffsf p
— nel mezzo

ffsf p

f

f

78

fl. *f*

cl.

cl.b. *mf*

cfg.

gov. *(esganiçado)*
(yelping)

bes en - fim o que não ou so con-fes - sar?"
 vuoi sa - per quel que non o so ri - ve - lar?"

vl. *sf p* *ff sf*

va. *sf p* *ff sf*

vc. *mf* *p* *f* *ff*

cb. *mf* *f* *ff*

84

fl.

cl.

cl.b.

cfg.

gov.

Pre-ci-sa-v'a - qui — dum a - cor-de d'e-fei - to.
I should use right here a chord that will be ef-fec - tive.

(roufenho)
(growling)

90

gov.

IV

vl.

va.

vc.

cb.

ffsf mf

ffsf mf

"É o mo - men — to mais gra — ve — da mi-nha vi — da."
 "Quest'é il mo - men — to più gra — ve del-la mia vi — ta."

94

Estou a co-mo-ver-me mui-to.
 This is all so ve-ry mov-ing.

100

A-té me po-de fa-zer mal.—
 It might be bad— for my heart.

Nunes (entrando):
 Cooper: (coming in):

Ca-God
 Está aqui...
 There is a...

103

fl. *ff*

cl. *ff*

cl.b. *f*

cfg. *f sf*

gov.

-ram-ba, Nu-nes!!
damn you, Cooper!!

Não estou p'ra ninguém!
I'm not available!

Cooper: Nunes: É que está aqui...
But there's a gentleman...

vi. *f*

va. *pizz.*

vc. *arco*

cb. *f*

ff < > < > < >

VIRAR →

fl. *ff sf* *sf* *sf* *sf sf* *ff*

cl. *ff sf* *sf* *sf* *sf sf* *mf*

cl.b. *ff sf* *sf* *sf* *sf* *mf* *sf*

cfg. *ff sf* *sf* *sf* *sf sf* *ff sf p*

gov. *ff*

Cale-se!
Shut up!

Man

Is - t' é de-mais
This is too much

vl. *ff sf sf* *sf* *mf* *f*

va. *ff* *sf* *sf* *f*


vc. *ff* *sf* *sf* *mf*

cb. *ff sf* *sf* *sf* *mf*

smile

116

fl. 

cl. 

cl.b. 

cfg. 

sf sf sf

ff sf p

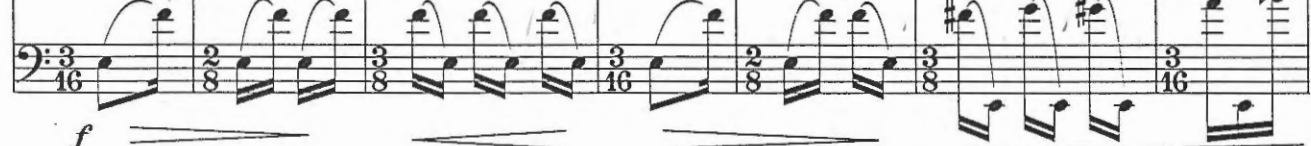
gov. 

Nu-nes. Is-t'é de-mais! ————— Vous ter de g cas-ti - gar ————— com très di - as de
 Cooper! This is too much! ————— I'll have to make you pay ————— with two days of your

vl. 

va. 

vc. 

cb. 

f

f

123

fl. *ff*

cl. *f sf sf p ff*

cl.b. *ff sf p ff sf p ff sf p*

cfg. *ff sf p ff sf p ff sf p*

gov. *ven-ci-men-to!
month-ly wa-ges!*

Nunes (*lentamente*): Está aqui o Senhor Milhões, com uma carta
 Cooper (*slowly*): Mister Millionaire is here, with a letter

vi. *ff*

va. *ff*

vc. *ff sf sf*

cb. *ff*

fl. *sf* *lunga*

cl. *sf* *lunga*

cl.b. *ff sf p* *lunga*

cfg. *ff sf p* *lunga*

gov. *mf* *f* *lunga* *p* (quase falado) (almost spoken)
 do senhor ministro.
 from the Prime Minister. *Oh* *lunga* Se-nhor Mi-lhões?
 Mis-ter Mil-lion-aire?

cravo *f* *gliss.* *sf*

vi. *lunga*

va. *lunga*

vc. *lunga*

cb. *lunga*